



The new accultural situation during the 60-80s of the 20th century in Azerbaijan culture and folklore

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Abstract

In the article it is said about the new accultural situation showing itself in the Azerbaijan culture during the 60-80s of the 20th century and the problems about the folklore's participation in this situation. The author generalized the cultural processes happening in that period in the international scale as the donor of the West culture, but the other cultures as the recipient status. In the article according to the ethno cultural system integrity of Azerbaijan national culture the 60-80s of the 20th century being the separate period of our national culture have been based on the following factors:

The social-cultural processes happening in the world scale after the World War Second (democratization, peace invitations, the social-philosophical Renaissance wave in the world-wide scale, etc.)

The new democratization wave happening in USSR;

The national policy realizing in government standards in Azerbaijan;

The change of Azerbaijan culture from the Soviet culture standards formed artificially into its traditional natural element;

Conforming of the cultural element being on the base of the national culture with the most modern idea-aesthetic streams of the world;

Subcultures are in the lower system status of the culture system. They are formed on the base of the folklore being in the common cultural regulating paradigm status.

Regulating the mutual relations among the different cultural directions on the base of the self-formation principle of the system, etc.

In the article the followings are also based on: the strategically selection of Azerbaijan culture in the new accultural situation forming in the relations context with the West culture during the 60-80s of the 20th century is integration, but the main factor ensuring the realizing of the integration is the presence of the traditional culture, folklore thinking in these processes as the main regulating parameter.

According to the analysis carrying out on the different cultural facts the author comes to the conclusion that the main regulating parameter function of folklore in Azerbaijan culture of the 60-80s of the 20th century has been realized on the base of the following mechanism: folklore having the main character ethno integrative functionality when the new accultural situation creates in order to regulate the new order of the elements entering the system has become active, it also has been subordinated them to the semantically structure of the system, in other words, it has regulated the ethno differential function.

Key words: acculturation, integration, separation, marginalization, assimilation, folklore, the traditional culture, ethno differentiation, ethno integration, the national culture, Azerbaijan culture of the 20th century

Introduction

During the historical development process Azerbaijan national culture passing the difficult formation and evolution ways has been in mutual relations with the different cultural systems. As our culture having the open system character in its historical layers some signs and indications of the religious, philosophical, aesthetic, spiritual thought movements of the different world civilizations have collected, but such cultural-polyphonic scenery have not turned into the eclecticism in any case and the Azerbaijan national culture has entered our modern life on the definable Turkic substrate as the common cultural integrity.

If we want to determine the exact model of Azerbaijan culture as the ethnic-cultural system according to all parameters (genealogical, historical, cultural, sociological, ideological, even theology) then we must dwell on the problems about its contact opportunities with the other cultural systems. Because the system integrity of any culture and the ethno-cultural peculiarities stipulating this integrity (the concreteness quality of the cultural system) show themselves more distinctly in the active contact points with the foreign culture than in an ordinary case. In this meaning the universal formula "The answer to the extraneous influences is the greatest property of each sys-

tem" affirms its correctness once more concerning to the natural and biological systems, including the culture being the social system.

The main text. In modern Cultural Studies as the result of the incessant contact with the foreign culture its appropriation process is marked with the term acculturation (the translation from the Latin language is "education", "development"). Which social-cultural and spiritual-physiological changes do the national culture do formed in the historical development process of the ethno-system in the intensive contact situations with the other cultures? What new qualities does the ethno-cultural system attain as a result of these changes? What is the level of the mutual conditioning between the national existence and the gained new cultural quality? The answer to such questions attaining the special urgency in our modern period demands the watching acculturation process scientifically in different levels of Azerbaijan national culture, especially the very difficult accultural situations seen during the last ten years. We consider that looking through the different historical levels of our national culture in accultural situations (and on the definite terminological conceptions and the theoretical base of acculturation) would be important in investigating the relations of Azerbaijan national culture with the other cultures, including determining the essence of the national culture system common-methodologically.

There are different points of views about the status of cultures being in the mutual relation in the process of acculturation (1, 30). In many cases this process usually happens between the influencing ruling donor culture and the recipient culture undergoing to the influence and from the moment of happening the recipient puts the culture in front of the fundamental dilemma:

To protect its cultural identity;

To accept the strange culture.

The possible solution combinations of this dilemma discover four strategies that choosing one of them is necessary:

Assimilation – losing the cultural identity completely and gaining the new cultural identity;

Separation – protecting the cultural identity completely and to deny the foreign culture completely;

Marginalization – losing the traditional cultural identity and not accepting the new cultural identity;

Integration – protecting the traditional cultural identity to enrich with the new culture.

"The model fourfold" determined with the process acculturation has the great working arena in the cultural studies; it is difficult to define who formulated it. Among them Eric Kramer has more superiority (2, 3). But we have taken this standard and popular division from the ethno psychological anthropological investigation "Acculturation in intercultural

communication" by Drobkhod Anastasia (4).

Before looking through the main part of the investigation it is necessary to note that after the second part of the 20th century in the planet scale the mutual relations of the traditional national culture types and the acculturation processes about it quickened so fast that it was not seen in the previous social progress history of the humanity. From the beginning of the period after the World War II this process happened with the condition of the donor status of the West culture, the recipient status of the other cultures, the 90s of the last century according to the collapse of the USSR and the Soviet culture decline it entered the development magisterial in the whole planet scale. In fact, at the end of the last century one of the factors stipulating the collapse of the USSR was the acculturation process in the USSR with the relation of the West culture beginning from the 60s. It is the theme of the other investigation. Our main aim is to look through the Azerbaijan culture with the West culture in the accultural situation during the period between 1960 and 1990 years. Why do we want to look through just the same historical period? Because the 20th century the Northern Azerbaijan having the state independence for the second time, during these thirty years surrounding its ethno-cultural system integrity and with the new quality indicators forms the private

period of the modern Azerbaijan national culture.

In that period the different directions of Azerbaijan culture had some peculiarities to stimulate, to benefit one another mutually on the base of the mechanisms and firstly, it gives the information about attaining the independent national ethno-cultural system character of the culture during these thirty years. Looking from today the whole ethnic-cultural system character of the same thirty years, the perfect organization around the cultural paradigm single regulating of subcultures in the status of lower systems of this system, the mutual ethno-cultural relations among the different cultural relations, the idea-aesthetic sources regulating these directions, its formation inclinations, etc. are seen with all counters and attractiveness clearly. It is also seen clearly that in the period we live the aesthetic perfection and semantic intensity of the culture facts of the same period undergoing to the targets of the different level criticisms one can not reach in many branches yet. The Azerbaijan national culture of the 60-80s of the last century having the fascinating ethno-cultural energy today can also impulse the Azerbaijan culture. When the time moves off the same level then the attractiveness of the culture panorama of that period also increases. Here the conception "culture" must be understood not in the meaning of "art", but it must be understood in the meaning of the act meth-system of the ethnos in the profes-

sional cultural studies. This method system combines the development system of the nation due to the philosophical view, according to the anthropological view it combines the system of beliefs and knowledge, but according to the sociological view it combines the system of norms and values in itself. One can also understand it as the independent socio-cultural system.

One of the factors regulating these changes happening in the cultural level was the national policy realizing in those years in Azerbaijan in the state level. Especially during the 70-80s the important actions such as protecting the national creature of Azerbaijan, the national culture, the spiritual-ethical values, in general, to form the national ideology in the state level were realized. It is also necessary to mention the investigations of the Azerbaijani language, history, folklore, culture, especially giving the official language status to the Azerbaijani language.

As it is known from the beginning of the previous century Azerbaijan national culture had been entered the Soviet culture system artificially, especially during the 30-50s many administrative, even the repressive state actions were realized in the directions of degradation its national content, turning it to the Soviet culture structure. In spite of it, basing its ancient and rich traditions the Azerbaijan culture could protect its system integrity till the 60s. But after the 50s the processes of democratizing in USSR, increasing of the

inclination with the West cultural values became one of the factors regulating the formation of the new accultural situation for all nations living in that great country. As a result of that, though the acculturation processes in the Azerbaijan culture during the 60-80s happened in the context of the Soviet culture it realizes in the independent relation level with the West culture of the autonomic cultural integrity. So, during the 60-80s of the 20th century the most important cultural appearance showing itself in Azerbaijan culture is its protection as the autonomic cultural integrity in the intensifying context of the contacts with the West culture of our culture in this level.

Here the other point must be also mentioned especially. After the second part of the 20th century in Azerbaijan the acculturation process in the relation of the West culture the process of acculturation didn't happen in the simultaneousness interval. The Azerbaijan culture haunted the West culture with the definite time backwardness. If we think that the existential human loneliness in Azerbaijan culture, literature, music, art rising up its development apogee of during the 60-70s of the last century the pop-art (the mass culture) was challenging with its banality and popularity to the serious culture in the Western Europe and America. Being the negative reaction of the serious culture, especially the abstract expressionism it was being popularized on a world scale. The result of popularity of the pop-

art was explained by American sociologist Zbigniew Brzezinski so: "If Rome has brought the law to the world, the parliament has been brought to the world by England, France has presented the national republic to the world, and then the modern America United States has brought the mass culture to the world!" (5).

The high development inclinations observed during the 60-80s of the last century witness that in the new accultural situation showing itself in the relation with the West culture Azerbaijan culture has chosen the most optimal direction – integration- from four strategically directions mentioned above. How can it be possible?

According to our decisive conclusion in those historical periods the main factor ensuring choosing of the integration strategy in the new accultural situation of Azerbaijan culture is the presence of the traditional culture, folklore thought in these processes as the main regulating parameter. In that historical period the quick reaction of Azerbaijan culture to the different spiritual-intellectual tendencies of West and the quite professional level of these reactions were conditioning that Azerbaijan enters these processes with the exact definite folklore thought. In this level the national culture digesting the folklore thought in the new context synthesizes with the Europe literary traditions. In the national culture the activity directions basing on the folklore memory rise to the cultural movement level in these

years... The independent national state idea, the episodic oppositional spirits against the ruling ideology appear with the presence of folklore thinking in the same years. The folklore thought leaning on the genetic base of the national thinking system prepares the national freedom movement towards the 90s little by little. So, in that period the synthesis of the Europe culture with the traditional culture was standing on the base of the new quality changing observed in all branches of the culture.

For example, it is known that the movement "Beatniks" began during the 60s of the last century. It was the youth movement not accepting the traditional culture values in America. The spiritual opposition inclinations to the social sphere in the literary works by American poets of that movement such as Lysen Karrin, Allen Ginsberg, Jack Kerouac, William Barrows were very strong. In those years in Azerbaijan in the activity of some poets such as Ali Karimli, Vagif Samadoglu, Ramiz Rovshan, Vagif Bayatli, etc. these ideas begin to give the resonance in the national form. The most interesting thing is that in Azerbaijan poetry accepting the artistic-energetic stimulus from the most modern literary-aesthetic ideas of the West in the idea-content plan this process happens with the presence of the national folklore thinking. Here the folklore doesn't take part only with the formal poetic indicators (genre models, rhythm, language-

style characters, etc.) either. In this process folklore takes part just as the national thinking event. In these years the folklore characters entering the poetry bring the mythic energies with themselves to the literature. That is why the folklore takes part in this process as the regulating parameter, the national criterion, the ethnic-spiritual principle determining the system conformity of the strange elements. Or in the same level the new qualitative prose works appear as the result of the synthesis of the new novel traditions with the epos thought direct in Azerbaijan prose. This tendency shows itself very vividly in the prose of some writers such as Isa Huseynov, Ismayil Shikhli, Movlud Suleymanli, Akram Aylisli.

The connection with the folklore in the activity of poets and writers living in this period of Azerbaijan literature-study has been analyzed widely. Even it is difficult to find a literary man belonging to this period that his activity hasn't been investigated in this aspect separately. But the investigation about the function of this tendency observed correctly by the specialists in literary and folklore in the new accultural situation provoked by the West culture contact has not been carried out yet.

In the acculturation situation undergoing of the marginalization, separation and assimilation of the national culture system depends on the finding the "golden ratio" between the ethno-differential and ethno-integrative functions of the culture.

Balance disordering between these functions in both directions brings the objectionable results for the cultural development. There is such a stabilized conclusion in the cultural studies that the traditional culture, folklore has the inclinations to the isolation, ethno-integration. That is why when the accultural situation happens in the national culture it becomes more active in order to ensure the new order of the elements entering the system, it subordinates them to the system's semantically structure. In other words, it regulates the ethno-differential function. And as a result it stipulates the integration election of the culture in the accultural situation. One can observe this process almost in all directions of Azerbaijan culture of the 60-80s of the last century. It means we can see the folklore as the regulating parameter in any tendency showing itself as the new cultural quality in the same level.

As it is known the Azerbaijan nation having the rich national music traditions at the beginning of the 20th century in the example of the famous composer Uzeyir Hajibayov in the branch of synthesis Europe music with the national music for the first time has gained the highest achievement among the Eastern nations. It is interesting that the synthesis tradition between the folklore music and the professional music continues in the new accultural situation in a new quality during the 60-70s of the 20th century. As at the beginning of the last century, basing

on the traditional (folklore) potential Azerbaijan music also becomes one of the art branches reacting the quickest reaction to the West music culture in the second part of the century. It is not accidental that the most modern and "democratic" composer was Gara Garayev, who was very famous in USSR during those years, and that tendency showed itself very vividly in his activity. For example, the music genre as the dodecaphony (in Greek "twelve sounds") meaning the repetition of the same tunes belonging to the West culture in those years and rejecting by the official ideology was sounded in the official scene for the first time by Gara Garayev. In those years the sound of the vocal group "Beatles" in the city Liverpool of England gave resonance in the whole civil world. But the best example to this wave in Russia was Vladimir Vsotski.

No doubt, telling about the synthesis of the tradition music with the Europe music one must mention the jazz especially. The popularity of it as one of the music genres was so high that it was called as "the folk music of the world" in the second half of the last century. The base of the jazz carrying the cultural opposition in its spirit, growing from the city New-Orleans of America was founded in Azerbaijan in 1941 by Niyazi and Tofiq Guliyev. Rafiq Babayev and Tofiq Sadikhov also had the special services in its development.

But Vagif Mustafazade is the irreplaceable top of Azerbaijan jazz for all

periods. His musical works basing on the mugham-jazz synthesis were the art phenomena not only in Azerbaijan, but they were also very famous all over the world. No doubt, during those years if jazz was imitated in Azerbaijan, then there was not any conversation about the music being the new quality event. The main point turning the Azerbaijan jazz into the wealth of the world jazz music is the presence of the traditional music, mugham there. It is possible to concern all the sayings to the jazz quartet "Gaya" which was formed in 1961 and was very famous in USSR.

It is necessary to mention specially the symphonic mugham which is one of the obvious examples belonging to the traditional folklore music and Europe music synthesis in the music culture branch in Azerbaijan. The works "Shur", "Kurd ovshari" by Fikrat Amirov, "Rast" by Niyazi were sounded firstly in the symphonic orchestra during those years.

Azerbaijan State Song Theatre formed by Rashid Behbudov in 1966 combines the different genres of variety art. In fact, it was the synthesis of the unity of folk games existing in folk culture with the folk music in the new quality. In those years the composers such as Tofiq Guliyev, Emin Sabitoglu, Khayyam Mirzazade, Aziz Azizov, Telman Hajiyev, Ogtay Kazimi, Rafiq Babayev and others just achieved to create the original musical works basing on the folk music and

songs with the modern Europe music synthesis (6).

The group "Ashiglar" created in 1971 was also the striking example to the lucky synthesis of the folk songs with the West musical traditions. Later being popular in the post USSR under the leadership of Polad Bulbuloglu the main activity technology of the group was the expression of folk songs in the modern style arrangement, their solo and jazz-rock style. Of course, it is not accidental turning of the word "ashig" (ashug - Caucasian folk poet and singer) being one of the most important institutions' name of the national folklore culture into the emblem and brand of the modern musical group.

During the 60s of the 20th century one of the art branches entering the new cultural quality level in the new accultural situation was the descriptive art. In those years the descriptive art began to become richer with the ancient miniature elements, the ornaments of the carpet, kilim (a tapestry-woven type of rug), palaz (a kind of carpet without pile) became to the descriptive art. Deriving from the rock paintings in Gobustan became the special tendency. The characters reflecting the national mythological ideas began to be conformed with the modern painting investigations successfully in the works done by J.Mirjavadov, N.Rahmanov, K.Ahmadov, G.Yunusov, S.Veysov, A.Ibrahimov, I.Mammadov, S.Mirzazade, F.Hashimov, F.Gulamov, A.Samadov and others (7). In those his-

torical periods the synthesis among the different cultural poles according to the idea-aesthetic view in the descriptive art happened with such mechanisms that their results didn't consist of only the mosaic of the quantity combinations. In all cases this synthesis was giving the real art examples which were the new qualitative culture indicators and facts. The synthesizing cultural varieties not being determined beforehand, unexpected, going only inside the culture appeared as the result of the processes. The direction reflecting the national mythological characters, sourced from the national folklore thinking in Mirjavad's paintings was synthesized with the famous Africa painting which was named as the South culture in the cultural studies. In that case the whole historical practice of the Europe art from the ancient periods till the Renaissance period and from there till nowadays being left aside was rebelled against it. No doubt, it was the indicator of the Azerbaijan culture with donor status of the status equal pretension and opportunity of the West culture (8).

During the 60-80s of the last century the cinema was one of the most developing branches of Azerbaijan culture. Generally in this period the new period began in the history of the world cinema art. In those years Fellini and Antonioni gave the information about the new period of cinema art in Italy, it was also happened in Sweden by the genius Bergman, but in France it was known from the "New

wave". This direction also influences the Azerbaijan cinema very much. The art of cinema becomes the art phenomena combining the new quality changes happening in the literature, painting, music art in the syncretic form. In this period from the scenarists Rustam and Magsud Ibrahimbayov brothers, Anar, Alla Akhundova, Isa Huseynov, Elchin, Ramiz Rovshan, from producers Arif Babayev, Eldar Guliyev, Ogtay Mirgasimov, Yalchin Afandiyev, Tofiq Ismayilov, from actors Hasan Mammadov, Rasim Balayev, Shahmar Alakbarov, Hasan Turabov bring quite a new wave to Azerbaijan cinema (9). Being the quite new quality event the documentary films by Ruslan Shahmaliyev and Ogtay Mirgasimov began to appear in Azerbaijan. The national Azerbaijan cinema and folklore is the separate investigation theme. Here from the appeal intensifying of cinema to the folklore subjects till the language-style characters everything is based on the folklore culture.

In that period one of the points was the existence of a strong professionalism in the culture. No doubt, the strongest national educational elite, the national cultural elite create the national culture. Just in that period the strongest national cultural elite of Azerbaijan distinguished with the high professionalism according to the profession abilities, carrying the most rich spiritual-ethical values have formed.

What happened during the 60s of the last century that the activity energy of the Azerbaijan nation having the ancient and rich traditions increases till the cultural standards level of the world culture according to the activity technology in the scientific activity branch, music, painting, poetry, prose, cinema, theatre, ballet, architecture, sculpture?

The power of this level of our national culture was that it appeared as the result of the natural element of the national tradition. This natural cultural element has the same in common with the most modern idea-aesthetic currents of the modern world as an example of the activity technology of the scientists, poets, prose-writers, composers, producers, even the actors of that period, but sometimes that element stimulated it. In this period the Azerbaijan nation cognizes not in the indefinite space, but just in the belonging culture plane, though it is sounded paradoxically the conception ethnos, region, nation rises up to the conception humanity, planet and cosmos. It was such a cultural authority that from this authority any social-cultural, political, ethnic, spiritual-ethical varieties were accepted as the different fragments of the integrity.

Conclusion

In the article the following scientific conclusions are given:

1. The main changing in the direction of the mutual relations of the traditional national culture types in the international scale during the 60-80s of the 20th century

and the main character showing itself in the acculturation processes having the status of the donor of the West culture, but the other cultures as the recipient status.

2. According to the ethno cultural system integrity of Azerbaijan national culture the 60-80s of the 20th century forms the separate period of our national culture.

3. The factors stipulating the Azerbaijan culture of the 60-80s of the 20th century as a separate period are the followings:

The social-cultural processes happening in the world scale after the World War Second (democratization, peace invitations, the social-philosophical Renaissance wave in the world-wide scale, etc.)

The new democratization wave happening in USSR;

The national policy realizing in government standards in Azerbaijan;

The change of Azerbaijan culture from the Soviet culture standards formed artificially into its traditional natural element;

Conforming of the cultural element being on the base of the national culture with the most modern idea-aesthetic streams of the world;

Subcultures are in the lower system status of the culture system. They are formed on the base of the folklore being in the common cultural regulating paradigm status.

Regulating the mutual relations among the different cultural directions on

the base of the self-formation principle of the system, etc.

4. The 60-80s of the 20th century were the new accultural situation in the Azerbaijan culture as the autonomic national culture system of Azerbaijan culture stipulating to the West culture as the professional interest.

5. During the 60-80s of the 20th century the strategically election of Azerbaijan culture was the integration in the new accultural situation formed in the context of the relations with the West culture.

6. During the 60-80s of the 20th century in the new accultural situation the main factor preventing the assimilation, separation and marginalization as the strategically election and ensuring the realization of the integration was the presence of the traditional culture, folklore thinking as the the main regulating parameter in these processes.

7. The 60-80s of the 20th century in Azerbaijan culture the main regulating parameter function were realized on the following mechanism: when the new accultural situation formed folklore having the main character as the ethno-integrative functionality in order to ensure the new order of elements entering the system had become active, made them subordinate to the semantic structure of the system, in other words, had regulated the ethno-differential function.

8. During the 60-80s of the 20th century in Azerbaijan culture folklore not only took part with the formal indicators (the

genre models, the rhythm, the language-style characters, the external decoration, etc.), but also as the national thinking technology.

9. The regulating parameter function of folklore of the 60-80s of the 20th century shows itself in all branches of Azerbaijan culture, especially in literature, in de-

scriptive and decorative applied art, in music, theatre and cinema art.

10. During the 60-80s of the 20th century the national culture has formed the national cultural elite having the rich spiritual-ethical values, distinguishing with the high professionalism according to the profession abilities.

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